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AMERICAN ART NEWS.

VOL. VIII, No. 23.

NEW YORK, MARCH 19, 1910.

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EXHIBITIONS.

Calendar of New York Exhibitions.

See page 6.

New York.

- Anglo-American Fine Art Co.,** 523 Fifth Avenue—Choice paintings by Old Masters.
- Blakeslee Galleries,** 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries,** 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery,** 479 Fifth Avenue—Antique works of art.
- C. J. Charles,** 251 Fifth Avenue—Works of art.
- Clark Gallery,** 566 Fifth Avenue—Paintings.
- Cottier Galleries,** 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries,** 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers,** 302 Fifth Avenue—Works of art.
- Ehrich Galleries,** 463 Fifth Avenue—Permanent exhibition of Old Masters.
- Fifth Avenue Art Galleries,** 546 Fifth Avenue—Fine tapestries, textiles, rugs and old silken fabrics.
- The Folsom Galleries,** 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries,** 636 Fifth Avenue—High-class old paintings and works of art.
- M. Johnson-Brown & Co.,** 17 West 31st Street—Objects of art.
- Kelekian Galleries,** 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries,** 12 West 40th St.—Works of art.
- Knoedler Galleries,** 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries,** 450 Fifth Avenue—Paintings by American artists.
- Montross Gallery,** 550 Fifth Avenue—Selected American paintings.
- Julius Oehme Gallery,** 467 Fifth Avenue—Dutch and Barbizon paintings.
- Louis Ralston,** 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles,** 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co.,** 7 West 36th Street—Genuine Works of Art.
- Arthur Tooth & Sons,** 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem,** 477 Fifth Avenue—Old Masters.
- Yamanaka & Co.,** 254 Fifth Avenue—Things Japanese and Chinese.
- Boston.**
- Vose Galleries.**—Early English and modern paintings (Foreign and American).
- Chicago.**
- Henry Reinhardt.**—High-class paintings.
- Washington (D. C.).**
- V. G. Fischer Galleries.**—Fine arts.
- Germany.**
- J. & S. Goldschmidt,** Frankfort.—High-class antiquities.
- Galerie Heinemann,** Munich.—High-class paintings of German, Old English and Barbizon Schools.
- G. von Mallmann Galleries,** Berlin.—High-class old paintings and drawings.

London.

- Knoedler Galleries**—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Maggs Galleries**—Rare Americana, engravings, autographs and rare books.
- Obach & Co.**—Pictures, prints and etchings.
- Sabin Galleries.**—Pictures, engravings, rare books, autographs, etc.
- Shepherd Bros.**—Pictures by the early British masters.

AMERICAN ART IN GERMANY

The much discussed exhibition of representative American pictures, selected by Mr. Hugo Reisinger, who brought over the German pictures to America last winter, opened at the Royal Academy, Berlin, on Thursday evening last. Crown Prince Frederick William, representing the Kaiser, formally opened the display. The pictures were arranged and hung in the gallery by Professor Walter Kampf, President of the Academy of Art, and Mr. Reisinger:

The full list of pictures in the ex-

Augustus Koopman (1), John La Farge (1), Ernest Lawson (2), George Luks (2), Robt. McCameron (2), Walter McEwen (1), Homer D. Martin (2), L. H. Meakin (2), Gari Melchers (3), W. L. Metcalf (3), Rich. E. Miller (2), A. Muller-Ury (2), Henry H. Muhrman (1), J. Francis Murphy (2), Chas. Fred. Naegle (1), L. Ochtman (1), Chas. Sprague Pearce (1), Joseph Pennell (11 etchings), Henry W. Ranger (2), Edw. W. Redfield (2), Robt Reid (1), Theo. Robinson (1), Carl Rungius (1), Albert P. Ryder (2), John S. Sargent (2), William V. Schervill (1), W. Elmer Schofield (1), Chas. Schreyvogel (1), Julius L. Stewart (1), Henry O. Tanner (2), Edm. C. Tarbell (4), Abbott H. Thayer (1), D. W. Tryon (20),



THE TAILOR SHOP.

By Quiryn Brekelenkam (1620-1668).

Recently purchased by The Worcester Art Museum from The Ehrich Galleries.

- Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.
- Victoria Gallery.**—Old masters.
- Paris.**
- E. Bourgey.**—Coins and medals.
- Canessa Galleries.**—Antique works of art.
- Hamburger Fres.**—Works of Art.
- Kleinberger Galleries.**—Works of Art.
- Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Kirkor Minassian Gallery.**—Persian, Arabian and Babylonian objects for collection.
- Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.

SALES.

Anderson Auction Co., 12 East 46th Street—The Neill collection of rare city views, Mar. 22, 23, at 8.15 o'clock.

hibition, now published for the first time in this country, with the number of examples of each painter in brackets after their names, follows:

John W. Alexander (2), Myron Barlow (1), Cecilia Beaux (1), George Bellows (2), Frank W. Benson (3), R. A. Blakelock (2), H. J. Breuer (2), Bolton Coit Brown (2), George Elmer Browne (1), Geo. deForest Brush (1), Mrs. John W. Burgess (1), Bryson Burroughs (2), Edgar S. Cameron (1), J. A. de Camp (3), Emil Carlsen (2), Mary Cassatt (2), William M. Chase (2), Colin Campbell Cooper (1), Leon Dabo (2), Elliott Daingerfield (1), W. F. Dannatt (1), Arthur B. Davies (3), C. H. Davis (1), Henry G. Dearth (2), Louis Paul Dessar (2), Charles Melville Dewey (1), Thomas W. Dewing (3), Paul Dougherty (1), Frank Duveneck (3), H. F. Farny (1), Mark Fisher (3), Fred G. Friescke (1), George Fuller (1), Wilh. H. Funk (1), Walter Gay (1), Lillian M. Genth (2), W. J. Glackens (2), Albert L. Groll (2), Chas. Paul Gruppe (1), Ben-Ali Haggin (1), John McClure Hamilton (2), F. Alex. Harrison (2), Childe Hassam (4), Chas. W. Hawthorne (2), Robert Henri (2), Geo. Hitchcock (2), Arthur Hoeber (1), Winslow Homer (4), H. S. Hubbell (1), Wm. M. Hunt (3), Geo. Inness (3), John C. Johansen (1), Rockwell Kent (1),

J. H. Twachtman (4), Eugene Paul Ullman (1), Florence K. Upton (1), Eugene Vail (1), Lionel Walden (1), Horatio Walker (2), Fred J. Waugh (1), J. Alden Weir (3), Harry von der Weyden (1), Theo. Wendell (2), James McN. Whistler (25), Irving R. Wiles (2), A. H. Wyant (3).

The prospects of the exhibition by the Maryland Institute, next month, are encouraging. The managers are receiving the promise of a choice collection of paintings for the event which they hope to make the artistic success of the season. The New York Academy of Design, the Pennsylvania Academy and a long list of representative American painters will contribute pictures to this exhibition.

To interest artists and art institutions a committee has been selected to visit New York and Philadelphia to make selections from the Academy of Design and the Pennsylvania Academy exhibitions. A fund of \$1,000 has been set aside for the purchase of pictures from this exhibition for the permanent collection.

SPRING ACADEMY DISPLAY

(Second Notice.)

The discussion of an exhibition of works accepted but not hung for want of space, at the Spring Academy Display, now open, will hardly result, it is thought by those best informed, in anything this season. Last autumn, when as an "object lesson" there were only two hundred and seventy-one pictures hung, and almost an equal number of what might be called first-class examples turned back for actual want of space, there was much more ground or reason for such an outside exhibition than there is this Spring. As the plan proved abortive then, owing to the disinclination of those artists whose works would have most strengthened such a display to have shown them with inferior work, and with their fear that this would give the public an idea that they were unsuccessful painters, it is hardly likely that it can be brought to a realization now.

Landscapists to the Fore.

Further study of the exhibition, made since its opening last week, only confirms the judgment I passed upon it, in my first necessarily hasty and brief review—namely, that it is an interesting but not an important Academy. The landscapists are more to the fore this Spring than the portraitists, which is a decided change, for, of late years, the limners of the human form—if not the face—divine, have rather monopolized the wall space. There are a number of unusually good landscapes in this year's display. W. Merritt Post shows a splendid stretch of country, beautiful in color quality, in "November," which was deservedly placed on the north wall of the Vanderbilt Gallery near Mr. Waugh's prize picture. The same gallery also contains strong landscapes by F. DeHaven, "October Evening," J. Francis Murphy's Inness Medal landscape "Shadow of the Hills," not quite up to his usual standard. John J. Enneking's "Winter Twilight," F. J. Mulhaupt's "Winter Afternoon" and George Inness, Jr.'s strong landscape with horses, "Up from the River." There are beautiful color and much sentiment in Charles Rosen's "Winter Evening," again rich color and fine light in Frank A. Bicknell's "October Day," while George H. Bogart's "Midsummer Night" is one of the best of his recent works. Characteristic also is R. M. Shurtleff's "White Birches." Gardner Symons' in the "Winter Sun" repeats the strong note he struck in the Winter Academy, and Charles Warren Eaton leaves his well loved pines for a while for a higher-keyed, more richly colored landscape in "October's Tints." There are rich and glowing color, as always, in this artist's works, in M. Ritschel's "Turquoise River" and "Beach Horses," and Edward H. Potthast has a good and strong landscape in a "Pennsylvania Farm."

A. T. Van Laer is at his best, and this is saying much, in his large and well composed "Hills near Litchfield—November," and George Bellows returns again to the Hudson in his "Floating Ice." "On the Stour—England," by Ernest Parton, is a charming presentment of the Constable country, and W. Granville Smith shows a good and typical work in "On the Beach." Wm. Magrath's "Killarney Country," Ben Foster's "Summer Day," Hobart Nichols' "Summer Afternoon" and Lewis Cohen's "Bridge at Ronda" are other landscapes that call for special mention in this gallery.

The South Gallery.

The landscapes in the South Gallery, which most call for mention, are Gustave Weigand's poetical clear-aired "October Haze—Adirondacks," Walter M. Palmer's delicious and delicate "Snow Drifts," Guy Rose's "November Twilight," W. E. Schofield's "Snow Clad Hills," Charles Rosen's "Old Willows," Birge Harrison's "Saw-mill," Bruce Crane's "Frosted Fields," Charlotte B. Coman's "Mist and Sun," Edward Dufner's "Summer Afternoon," H. R. Poore's "Belated Winter," W. L. Lathrop's "August Afternoon," Daniel Garber's strong and convincing "Quarries at Byram," Charles M. Young's "Indian Summer," Eliot C. Clark's "Approaching Storm," I. A. Joseph's "Pasture," and Thomas B. Craig's "Passing Shower."

Centre Gallery Landscapes.

In the centre gallery the landscapists best represented are Robert H. Nisbet, whose work steadily and markedly improves; A. T. Van Laer, Albert L. Groll, of course, with another Arizona scene; R. M. Shurtleff, Paul King, Arthur Hoeber, Eliot C. Clark, H. Bolton Jones, Arthur Parton, M. Evergood Blashki, DeForest Bolmer, C. P. Gruppe, a rich, fine work; John W. Beatty, Edward Gay, who sends one of the best from his veteran brush, seen in a long time; Charles Morris Young, Charles C. Curran, Guy C. Wiggins, E. W. Redfield, G. Glen Newell, F. Ballard Williams, E. Loyal Field, C. Warren Eaton, Gifford Beal, Gardner Symons, R. W. Van Boskerck, Walter Nash, George H. Smillie and F. DeHaven.

Limitations of time and space forbid more than a mere calling of the roll of the landscapists who have distinguished themselves in this Spring Academy. Next week I will hope to take up the portraits and figure works.

James B. Townsend.

WASHINGTON.

Exhibitions:

V. G. Fischer Galleries—Watercolors by William H. Holmes.
Veerhoof's Gallery—Old Masters from the Ehrich Galleries of N. Y.
Shelby Clark Gallery—Paintings and sketches by John K. Souther.

The new National Museum which houses the National Gallery collection, was formally opened with a reception and private view on Thursday. The entire north hall is given over to the art collection, being divided by means of screens into a series of well proportioned galleries. This great hall, which has somewhat the appearance of a court, extending through two stories to the roof, is splendidly lighted and every square foot of wall space is available for exhibition purposes. Good use has been taken of these opportunities and the arrangement is more than admirable.

An exhibition of watercolors by William H. Holmes is now on at the V. G. Fischer Galleries. Mr. Holmes is Curator of the National Gallery as well as Curator of the Department of Anthropology at the National Museum. He is a brilliant technician and his watercolors invariably have pictorial charm.

The exhibition of old masters from the Ehrich Galleries of New York continues to attract attention at the Verhoff Gallery.

The Shelby Clark Galleries are showing through to-day, paintings and sketches by John Kerfoot Souther.

CHICAGO.

Exhibitions:

Art Institute—Loan exhibition of portraits.
Art Institute—Art Students' League annual display.
Reinhardt Gallery—Portraits by Wilhelm Funk.
Fine Arts Building, Studio 734—Paintings from the Salmagundi Club of N. Y.

All schools and nationalities are represented in the loan exhibition of portraits now on at the Art Institute. The exhibition was arranged through the Woman's Aid Society of Passavant Memorial Hospital, to raise funds for the erection of an addition to the present building. The exhibition committee decided to make this display superior to any loan exhibition ever held in this city, and to make this possible visits were made to New York and Boston and loans were received from private collectors, museums and dealers.

The Cincinnati Museum Association loaned two portraits by Frank Duveneck. From the Ehrich Galleries of New York was secured the following portraits: Charles I, by D. Mytens; artist Franz Mieris and his wife, by Cuyp; Sir Thomas Chaloner, by Van Dyck, and others. The Scott & Fowles Galleries of New York loaned a portrait by Sir Peter Lely.

One room is devoted to old masters and early painters up to about the middle of the XIX century. The Dutch school is represented by a few fine pictures. The three contributed by Mr. Charles L. Hutchinson are familiar. His beautiful little Frans Hals, his Cuyp, and the masterly portrait of a young man by Stevaerts.

In the English school is a beautiful Romney—a portrait of Lady Francis Russell in white. There are two fine portraits by Sir Thomas Lawrence; Lady Doubleday by Reynolds, a characteristic portrait of the Duchess of Cleveland, by Sir Peter Lely, an infant St. John by James Sant, and Watts' familiar portrait of Joachim. Also there is a fine old stern portrait of Cromwell, by some unknown artist.

Of the early Americans, Copley, Sully, and Rembrandt Peale are represented, Sully by a portrait of Chief Justice Marshall. Of the XVIII century Frenchmen are only Drouais' Mme. du Barry. From Charles X's time comes a portrait of a child by Kinson, and, still later, Cabanel's portrait of Mrs. Cyrus McCormick in her youth, as well as one of the inventor of the reaper.

In the modern galleries Sorolla's portrait of the president arouses the keenest curiosity, because of the subject and the painter, this being the first of the Spanish master's works to be seen in Chicago. It is in Sorolla's best style.

Among the Chicagoans who have sent canvases from their private galleries are the following:

H. H. Porter, Jr., Mrs. Emmons Blaine, Harold F. McCormick, Mrs. Russell Tyson, Arthur T. Aldis, Mrs. Julius Rosenwald, Ira N. Morris, Mrs. S. F. Barrett, Mrs. W. C. Larned, Charles Henrotin, Levy Mayer, Dr. George S. Isham, Mrs. J. J. Mitchell, E. L. Ryerson, Mrs. Watson Blair, Mrs. Slason Thompson, Benjamin Carpenter, Mrs. J. Clarence Webster, H. C. Chatfield-Taylor, J. V. Farwell, Mrs. W. W. Kimball, Joseph Winterbotham, George A. McKinlock, Arthur J. Eddy, Mrs. F. A. Delano, F. F. Norcross.

NEW ORLEANS.

The gift of \$150,000 by Mr. Isaac Delgado to the City Park Improvement Co. has assured an art gallery to this city, and aroused public interest in the matter. A committee has been selected to procure a suitable site, and an architect chosen to draw the plans for a building. Some of the finest collections of art are privately owned in this city, thus ensuring a splendid nucleus for a permanent gallery.

BOSTON.

Exhibitions:

Museum of Fine Arts—Etchings by Whistler to March 24.
Doll & Richards—Watercolors by John La Farge. Etchings by Charles H. White and Henry Winslow to March 31.
Copley Galleries—Paintings by Harry Hoffman to March 19. Paintings by Stephen Parrish, March 21 to 31.
Walter Kimball Galleries—Paintings by Claude Monet to March 26.
Vose Galleries—Special exhibition of paintings by R. P. Ter Meulen in honor of the 60th anniversary of the establishment in business of Mr. Seth Morton Vose.
Cobb Gallery—Boston Watercolor Society to March 27.
Normal Art Gallery—Paintings by Miss Anna Hathaway and Miss Harriet Smith to March 20.
Twentieth Century Club—Paintings by William Kaula.

After visualizing the effects of those who are following "afar off," it is with relief one finds the real Monet now on exhibition at the Kimball Galleries. That the paintings embrace a period of thirty years, adds to the interest of this collection, containing two of the Rouen Scenes "La Seine à Rouen" and "Cathédrale de Rouen—Effet de Soleil," "Charing Cross Bridge," of London series; three of the famous "pond lily" series, and "Glaçons à Vethuil," an exquisite bit of heathery shore, sea and soft, fleecy clouds. Around "Les nymphéas—Paysage d'eau," 1905, 1906 and 1907, the main interest centers. The composition comparatively the same, yet the glory, riot of color in the 1907 is a striking contrast to the dim, shadowy reflections of the trees, and violet, opal tints of 1905. The twelve paintings are from the Durand-Ruel Galleries.

Twenty-one oils by Harry Hoffman, of Lynn, are shown at the Copley Gallery. Semi-impressionist in style, it is in his smaller paintings one feels his power. "Shimmering Tide," is strong; "Dreaming Spring," hazy, poetical; "January's Opal," has fine feeling; "The Bronzen Bridge," is distinctive; "The Flight of the Crows" just escapes convincing merit.

Nine small watercolors, one oil painting, "Kuannon Meditating on Human Life," and a bas-relief, designed by La Farge and executed by Saint-Gaudens, comprise the John La Farge collection in the upper Copley Gallery.

Two fine examples of William Morris Hunt and an interesting Mary Cassatt are exhibited in the inner gallery.

"Brooklyn Bridge in a Snowstorm," which won for Everett Warner the Sesnan Gold Medal in 1908, is not the only one of the thirty-two paintings now on exhibition at Doll and Richards worthy of mention. Mr. Warner's clever and refined art is shown especially in "Evening Light"; "The Wharf," "Vitre," a gem; "Landerneau," strong; "In the Forest of Fontainebleau," November atmosphere, huge, mossy, rock and trees; "Mountain Brook" and many small sketches. He is also showing a portfolio of delightful etchings. In the same gallery are I. H. Caliga's portrait of Emery Fitz-Gilbert Waters, and Mr. Ross Turner's four paintings of still-life—"Arms" being especially good; fourteen flower studies, among which "Delphinium" has exquisite charm, and two landscapes, "Springtime," is characteristic. A portfolio of watercolors includes many Bermuda sketches.

In the Print Room are the etchings of Charles Henry White, author and artist. Best known by articles about American and European cities in Harper's Monthly. Also etchings of Henry Winslow, a pupil of Whistler. A fine Morland (rural English) is shown in this gallery.

At the Vose Galleries are two fine Ter Meulen's, a Henri Harpignies, Weissenbruch's of three periods, and a De Bock, International Exhibition, Munich, 1901. A splendid Copley portrait of Admiral Gambier, and a rare Gilbert Stuart portrait of Miss Morton, first American woman novelist.

EXHIBITION CALENDAR FOR ARTISTS.

BUENOS AYRES AND SANTIAGO (Chili), South America.

International Fine Arts Exposition.

Entry blanks must be received by Mr. John E. D. Trask, Commissioner-General, 120 No. Broad St. Philadelphia, Pa., before Mar. 31
Works intended must be sent to W. S. Budworth, 424 West 52d St., New York City, express paid, before April 2
Opening of Exhibition in Buenos Ayres June 5
Opening of Exhibition in Santiago Sept. 15

THE PLASTIC CLUB, Philadelphia, Pa.

Exhibition of Illustrations.

Entry blanks must be received before Mar. 28
Opening of Exhibition Apr. 8
Closing of Exhibition Apr. 30

AMERICAN WATERCOLOR SOCIETY, 215 West 57 Street.

Forty-second Annual Exhibition.

Exhibits received Apr. 15-16
Opening of Exhibition Apr. 24
Closing of Exhibition May 22

CARNEGIE INSTITUTE, Department of Fine Arts, Pittsburgh, Pa.

Jury meets in Pittsburgh April 7
Press view April 27
Opening of exhibition April 28
Closing of exhibition June 30

AROUND THE STUDIOS.

Robert Hamilton, at his studio, 96 Fifth Ave., recently sold three of his interesting Berkshire cattle pictures, to a Fifth Ave. dealer, and two canvases, one of sheep and one of cattle, to a western house. Mr. Hamilton has several other important sales pending.

The Kit Carson and Lieutenant Beal Memorial, by Isidore Konti, will be placed in the Historical Hall in the Smithsonian Institution, instead of at Golden Gate Park, San Francisco, Cal., as was originally planned.

Miss S. Mary Norton's charming exhibition of oils and watercolors, held at her Broadway Arcade studio last week, showed marked originality and was of unusual interest. She presents picturesquely scenes of New York's streets and its harbor, with luminous, vibrant color, and individual conception—as "The Viaduct," which showed good distance and a splendid sky with its shimmering lights ably handled. "The Lights of Coney" contained a certain pathos and poetical charm. "Morning Light, Washington Heights," painted in a high key, is a strong piece of work, and "A Load of Bricks" is full of soft color, harmonies and good atmospheric qualities. Miss Norton studied in Paris for several years, and has frequently exhibited at the Salon. Her "Portrait of Miss Greeley Smith" is well composed and good in color.

Mr. William T. Evans has recently presented the Brooklyn Museum with a marine, entitled "Under the Full Moon," by Frederick J. Waugh. The picture bears a tablet stating that it is presented in memory of Mr. John Gibb.

Louis Graner, the Spanish genre and landscape painter of Barcelona, whose arrival was noted in the ART NEWS a fortnight ago, and who has just succeeded in getting his pictures out of the Custom House, is arranging to hold an exhibition in some prominent gallery in the near future. Señor Graner's work is bound to attract attention, both from press and public. He is in some ways one of the strongest painters of the many that Europe has sent here in the past few years.

A. Muller Ury is painting the portrait of Miss Alda of the Metropolitan Opera, who is soon to become Signora Gatti-Casazza. The portrait, a three-quarter-length, shows the singer in street costume. It is a graceful arrangement of drapery, and a nice bit of color. Mr. Muller Ury is soon to go to Philadelphia to execute some portrait commissions.

Leonard Ochtman sold two pictures in the recent exhibition at Columbus, O. "A Day in April" was bought by Miss Gillette.



LADY WRITING.

By Gabriel Metsu.

Courtesy American Art Association.

In Coming Charles T. Yerkes Sale.

MANY COLLECTIONS SOLD.

Hewitt—Truax.

Paintings belonging to the collections of the late Mr. Frederick C. Hewitt of Owego, N. Y., and of the late Judge Charles H. Truax were sold in Mendelssohn Hall, Mar. 11, under the auspices of the American Art Association. The Hewitt pictures brought \$31,825, while those of the late judge were sold for \$12,840. The highest price of the night, a landscape by Mauve, for which Judge Truax once refused \$20,000, went for \$6,500 under the hammer.

Names of pictures that brought more than \$500 each, the painter's subject, the buyer and the price follow:

Perrier, "A Quiet Spot," Herman Schaus.....	\$510
Daubigny, "Landscape," John Fenning.....	510
Corot, "Landscape and Figures," W. Mitchell.....	1,300
Dupré, "The White Cottage," W. Mitchell.....	650
Daubigny, "The River Loire," W. Mitchell.....	4,000
Rousseau, "Landscape," Hugh Murray.....	600
Pasini, "Market Scene—Constantinople," J. Singer.....	1,050
Jacque, "Landscape with Sheep," Rutherford.....	600
Corot, "Girl with Mandolin," John Fenning.....	1,500
Von Marcke, "A Water Mill," W. Mitchell.....	1,000
Ziem, "Entrance to Grand Canal," W. W. Seaman, agent.....	2,300
Jacque, "Shepherdess and Flock," Otto Bernet, agent.....	1,225

Ridgway Knight, "View at Poissy," Henry Allen.....	1,000
Vibert, "L'Antichambre de Monsignor," H. M. Koster.....	1,900
Ziem, "Venice en Fête," H. Schultheis.....	1,100
Lawrence, "Portrait of Mrs. Cavendish," J. Boren.....	500
Hogarth, "Viscountess Townshend," Mrs. A. A. Amsinck.....	1,775
David Teniers (the younger), "Village Kermess," H. Schaus.....	650
Sustermans, "Vittoria della Rovere," Mrs. A. A. Amsinck.....	1,000
Pictures from the Truax collection that sold for \$500 or more were:	
Mauve, landscape, George, agent.....	6,500
Daubigny, "On the Oise," W. C. Gotshall.....	1,150
Daubigny, "Le Parc des Moutons," Dr. Paul Mersch.....	675
Daubigny, "Early Morning," Holland Art Company.....	850
Daubigny, "Les Fauchers," J. A. Allen.....	500

James S. Inglis.

Corot's notable painting, "Danse des Amours," brought \$31,000 at the sale of the collection of 122 pictures from the estate of the late James S. Inglis, which was dispersed in Mendelssohn Hall, Mar. 10, by the American Art Association. It was regarded as a bargain, as it had been sold for \$36,500 ten years ago. It was at one time in the collection of the late Charles A. Dana. It was bought by Messrs. Knoedler & Co. The total amount of the sale was \$60,595.

Other prices, too, were comparatively low at the sale. The four large decorative pictures by Delacroix, which represent the four seasons under the guise of Greek

ARTIST FUND DINNER.

The annual dinner of the Artists' Fund Society was held at the Salmagundi Club Tuesday evening last. The retiring President, Mr. R. M. Shurtleff, presided, and among the guests of honor were Mr. William T. Evans, Dr. Alexander C. Humphreys, and Mr. Isidor. Mr. Morgan was elected President for the ensuing year. Mr. Evans spoke and recounted some of his experiences in arranging for his gift of fifty-three American pictures to the town of Montclair, N. J., told of his recent gift of a marine by F. G. Waugh to the Brooklyn Museum, and touched on the unhappy suit against William Clausen, now in the courts. He stated that "he had only prosecuted this suit as a public service and that he doubted if others would have done the same."

Dr. Humphreys created a decided sensation, after his statement that the Society of American Collectors would not hold an exhibition of American pictures in London this coming season, although they purposed to do so next year, by recounting his experiences after Senator Clark's failure to secure a proper gallery for said exhibition, in endeavoring to arrange for its holding under the auspices of the corporation of London in the Guild Hall. He stated that the plan failed through Joseph Pennell, the well-known American artist, who had made the assertion to the London authorities that the Society of American Collectors at their Comparative Exhibition of two years ago in this city, had made up such exhibition chiefly in works loaned by themselves. Dr. Humphreys then read a letter which he had sent to Mr. A. G. Temple, Curator of the London Guild Hall, in which he detailed in figures the number of works contributed by the members of the Society to the Comparative Exhibition and by outsiders, and which seemed to prove that outsiders contributed a large number of works.

Dr. Humphreys' remarks and the reading of this letter made a decided stir among the artists present, and it seemed to be the consensus of opinion that Mr. Pennell would probably be heard from in reply to Dr. Humphreys' attack.

The Society was reported to be in a prosperous condition and the dinner was a most enjoyable one.

SALMAGUNDI CLUB DISPLAYS.

The Annual Black and White Exhibition at the Salmagundi Club opened last evening with a stag reception, and will be open to the public every afternoon from two to six through Saturday next. The Annual Thumb Box Exhibition will open April 8, and continue through April 16. The annual dinner to the Art Committee will be given on April 7. An old-fashioned Sketch Evening will be held next Friday. The recently elected officers of the Club are F. K. M. Rehn, President, W. H. Drake, First V.-Pres'd't, Samuel T. Shaw, Second V.-Pres'd't, McGregor Smith, Treasurer, Dr. Leigh Hunt, Recording Secretary, and Dr. Albert Southwick, Librarian.

JULIAN STUDENTS' DINNER.

Les Anciens de l'Académie Julian held their annual dinner and reunion at Henri's, West 44th St., Monday evening last. The usual high jinks were performed. On a platform in the centre of the room a model posed for sketching and Robert Edwards sang. M. Meilziner drew crayon sketches of the men present. J. W. Fosdick presided, and among the guests were August Franzen, Francis C. Jones, E. W. Deming, Frank Bicknell and Robert D. Gauley.

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Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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THE EVANS-CLAUSEN CASE.

The event and sensation of the week in the American art world has been the final beginning of the trial of the long awaited suit of Mr. William T. Evans against Mr. William Clausen, for the recovery of monies paid by the former to the latter for two pictures alleged to be by the late Homer Martin, and which the plaintiff claims to be spurious. As the case is still before the courts, and may not be decided before another week, editorial comment upon the remarkable testimony that has been given thus far on both sides would be improper. The case has been and is being reported at more or less length, and unfortunately in very garbled form, in the dailies. We have thought it best to await the conclusion of the trial, which has thus far been marked by an extreme and almost unaccountable show of bitterness and feeling, before publishing the testimony and records, which we may do in full as a matter of justice to both sides.

HUMPHREYS vs. PENNELL.

The unexpected and sensational charge, made in a letter to Mr. A. G. Temple, Curator of the London Guild Hall, by Dr. Alexander C. Humphreys, the American art collector, a copy of which was read by Dr. Humphreys at the Artists' Fund dinner at the Salmagundi Club on Tuesday night last, that Joseph Pennell, the well known American artist, resident in London, had "maliciously" thwarted the efforts of the Society of Art Collectors to hold a representative exhibition of American pictures in the Guild Hall next summer has greatly stirred the many friends and admirers of Mr. Pennell in this country. The charges made in the letter to Mr. Temple by Dr. Humphreys are so specific and direct that it is generally felt Mr. Pennell should lose no time in meeting the same. The opinion has been expressed that Mr. Pennell acted as he did probably from the fear that any exhibition of American pictures arranged by the Society of Art Collectors for London or Europe might be dominated by certain influences with which he, as well as some of his fellow artists, are not in sympathy. Be this as it may, the result of Dr. Humphreys' cannon shot will be watched with eager interest.

KNOEDLER'S TO MOVE.

The veteran house of Knoedler & Co. is also to join the uptown procession, and has purchased the old Lotos Club Building, 556-558 Fifth Ave., for new galleries. The property has been held at \$900,000, and occupies a plot fifty feet frontage on the avenue, west side, between 45th and 46th Sts., by one hundred. It is understood that the old brownstone buildings on the site will be torn down, and a new and handsome building erected in their place, with spacious and well lit galleries. It is hardly probable that the firm can move before May 1, 1911, as they have renewed their lease of the present and old quarters, No. 355 Fifth Ave., for a year from May 1, next. This coming move on the part of Knoedler & Company is significant, and establishes, without question, the future of upper Fifth Avenue as the art centre of the city. It has been thought that Knoedler & Company would alter for occupation the old Furness house, at the northeast corner of Fifth Avenue and 40th Street, which they purchased two years ago, but they have decided to sell this property.

The reproduction of the picture by Brekelenkam, recently acquired from the Ehrich Galleries by the Worcester Museum of Fine Arts, calls attention to a Master who is steadily rising in the estimation of art connoisseurs. Bryan says: "His works are found in the choicest collections in Holland, and are held in considerable estimation in England." "Brekelenkam" has been accepted as a pupil of "Gerard Dow," and also as having been largely influenced by "Rembrandt." There is, however, a light-treatment noticeable in his work which often reminds one of "Pieter de Hooch." The Worcester Museum example measures 24 by 33 inches; is signed and dated; and is undoubtedly one of the very best works of this Master.

METROPOLITAN'S NEW WING.

The new wing of the Metropolitan Museum, in which are housed the remarkable Hoenschel collection of French decorative art, and a number of antique and modern decorative art objects, sculptures, pieces of furniture, tapestries, etc., and which is a substantial and marked addition and improvement to the Museum, was opened on Monday evening last with a reception attended by several thousand people. Among those who attended and who were received at the foot of the great staircase, leading up from the Sculpture Hall, by Vice-President Joseph H. Choate and Mrs. Choate, Mr. and Mrs. Robert W. DeForest, Mr. and Mrs. George Blumenthal, George F. Baker, Frank D. Millet, D. C. French and Mayor Gaynor, were prominent art collectors and patrons, and a representative element of the general public. Probably due to the fact that President Morgan, now absent in Europe, gave a life fellowship at the reception to open the German Exhibition last year to a baby in arms, there were two women carrying small infants in attendance this year, who went away disappointed.

In connection with the opening of the new wing some forty-six examples of the work of James McN. Whistler were shown in the centre gallery on the second floor on the Fifth Avenue side of the building. These made up an interesting but a rather disappointing exhibition, in no way complete or comparable to the great exhibition of Whistler's works held in Copley Hall, Boston, five years ago. This disappointment was not the fault of the Museum, which despite its best efforts was not able to obtain many representative works of the master. The exhibition, however, includes a few noted examples, and so is important if it does not justify the columns of eulogy and extravagant praise lavished upon it by certain writers, who are either not familiar with any large number of Whistler's works, or have short memories.

The more notable examples above alluded to are "The Little White Girl," owned by Arthur Studd, of London, the portrait of Sarasate, the violinist, from the Pittsburgh Carnegie Institute, the portrait of Rosa Corde lent by Richard A. Canfield, "Nocturnes," "Blue and Gold" and "Blue and Silver" from the Freer collection, and "Black and Gold" lent by Mrs. Samuel Untermyer, the portrait of Count Robert de Montesquieu, lent by Mr. Richard Canfield; "The Little Rose of Lyme Regis," lent by the Boston Museum, together with the "Master Smith of Lyme Regis," the well-known "Battersea Reach" from the Freer collection, and the harmony in purple and gold, "The Golden Screen," also from the Freer collection. There are also eight of the Venetian pastels so delicious in tone and color, six loaned by Richard Canfield, one by Howard Mansfield, and another from the Freer collection. To the admirers and lovers of Whistler the exhibition will, of course, strongly appeal, and their thanks as well as those of the pub-

lic, who have not had an opportunity heretofore to see so good a collection together of Whistlers at one time in New York, will be extended to the director of the Museum, who organized the display, and especially to Mr. Charles L. Freer, of Detroit, and Mr. Richard A. Canfield, of Providence, R. I., whose kindness and courtesy in loaning their works made the exhibition possible.

Hoenschel Collection.

The new wing, or addition, to the Museum, which is intended to afford a permanent exhibition of the household decorative arts in their historic sense, is of large proportions, extending 160 feet northwards from the centre of the main portion of the Museum. It is 100 feet in width, 93 feet in height, and consists of a main or central hall 115 feet long, 42 feet wide, and 67 feet high, flanked by 25 smaller halls or rooms each containing furniture, decorations, etc., which illustrate household decoration and the refinements of domestic life of some particular epoch. These rooms are on two floors, on either side of the main hall. As the new wing is to be in time surrounded by other extensions, no especial attention has been made to its architectural exterior. It was designed by the late Charles F. McKim and cost some \$400,000 to build and equip. The lighting is admirable and the arrangement most up-to-date. In the large main hall there are a number of Renaissance and medieval sculptures, bronzes, the alabaster Spanish altar-piece, probably made in the latter part of the XVth century, and the walls are hung with the tapestries from the Barbarina Palace in Rome. In the rooms devoted to furniture, there are specimens of early Gothic with Burgundian tapestries and XIVth and XVth century decorations of the Italian, German and French Renaissance, the periods of Louis XIV, the Regency, Louis XIV and XVI, the Italian XVIIth and XVIIIth centuries, English and American furniture and household decorations of the XVIIth and XVIIIth centuries, and Empire and modern periods of the XIXth century. The magnificent Mazarin tapestry is lent by Mr. Morgan. It was probably made at Brussels about 1510 and represents several symbolic scenes of the glorification of the Church. Made for the Spanish Court, it finally came into the possession of Cardinal Mazarin of Paris.

Space fails to describe at all in detail the multiplicity of objects in this new wing. They must be seen and studied to be at all appreciated.

In connection with this notable reception and opening of the new wing, the Museum Bulletin notes among recent accessions seven portrait panels, which are fine examples of the ancient methods of painting in wax, and which were inserted over the faces of mummies as masks, a Flemish XVIth century panel painting of the school of Patinir, entitled "Adam and Eve," six copies of frescoes by Giotto in the Church of St. Francis Assisi, and among modern accessions a portrait of Dr. James McCosh, by A. G. Conant, the gift of Mr. William H. Bliss, and Sargent Kendall's "Psyche," purchased from the last winter Academy through the Hearn fund.

LONDON LETTER.

London, Mar. 9, 1910.

The Royal Scottish Academy has formally made over to the trustees of the National Gallery, on behalf of the nation, fifty-five pictures and drawings and four pieces of sculpture, which, while the property of the Academy for some years past formed part of the national collection. In addition the Academy has presented several pictures and portraits, at present in private rooms. Two examples of early German art have been purchased; also two pictures by the brothers Burr.

The Corporation of Bradford has invited the National Portrait Society to hold its first exhibition at the Cartwright Memorial Hall, Bradford, during July, August and September next.

The Swedish painter-etcher Anders Zorn, is particularly well represented in the current exhibition of modern etchings at Messrs. Connell's Gallery, 47 Old Bond St. Zorn's consummate mastery of his medium is brilliantly displayed in "The New Maid," a print now shown for the first time in this country. The gradations of hue obtained in it are astounding, and there are faint grey lines which suggest lithography rather than etching. Particularly noticeable is the use of these to build up the subtle modelling of this housemaid's bare forearm, one of the most splendid passages of drawing in modern etching. Fascinating as these details must be to students of technique, the whole figure, standing there with her dustpan and brush, should appeal no less irresistibly to the lay observer for its simple naturalness and truth.

Though no less a master of his medium than Zorn himself a draughtsman of sterling qualities, D. Y. Cameron differs from the Swedish master in obtaining the bulk, so to speak, of his effects more by tone than by pure line. The spacious landscape, "Craigevar," is the most distinctive of his new prints, possessing those qualities of austere design, that sense of brooding unity, which Mr. Cameron has taught us also to look for in his oil landscapes.

The forty-third annual exhibition of selected watercolors now open at Agnew's Galleries, Old Bond St., is, as usual, varied and rich in the work of the British Watercolor School.

ACADEMY OF THE REJECTED.

There has been some talk in art circles of an exhibition of the pictures accepted by the Jury of the present Academy exhibition and not hung, but diligent inquiry fails to find that there is any decided prospect of any such display being arranged. The names of Ivar Ells Evers, Walt Kuhn and Robert K. Reyland have been mentioned in a daily as being interested in the movement for this Salon des Refuses. All these had pictures accepted but not hung at the Academy. Some one signing himself K. E. has been advertising for a meeting of artists whose pictures were accepted but not hung, but does not seem to have met with much response. It will be remembered that the AMERICAN ART NEWS endeavored last autumn to organize an exhibition of the works of artists accepted but not hung, at the Winter Academy, but this was found impossible, owing to the fact that, with few exceptions, the owners of these works feared to take part in such an exhibition lest the public should think they were unsuccessful painters. The average American artist lacks the courage of his convictions, and this will probably prevent the contemplated exhibition being held. It is a pity that it should not be so held.

SOUTH AMERICAN EXPOSITIONS.

Mr. John E. D. Trask, manager of the Pennsylvania Academy, has been appointed by Secretary Knox, Commissioner-General of the United States, to the International Fine Arts Expositions at Buenos Ayres and Santiago, Chili. He will be assisted by Charles Francis Brown, lecturer and instructor in the Art Institute of Chicago, vice-president of the Chicago Society of Artists, and director of the Chicago Municipal League. He is a landscape painter and former student of the Pennsylvania Academy. Both men expect to start for South America next month.

Circulars are being mailed to leading American artists, giving full particulars regarding both expositions. That at Buenos Ayres will open in June, and



PORTRAIT OF A RABBI.

By Rembrandt.

Courtesy American Art Association.

In Coming Charles T. Yerkes Sale.

that at Santiago in September. All works intended for exhibition must be entered on the regular entry card issued for the purpose, and sent to the Commissioner-General, 120 North Broad St., Philadelphia, not later than March 31 next.

Through the offices of the State Department, and courtesy of the Argentine and Chilean Ministers, the Commissioner-General has secured twice the gallery space originally allotted to this country, thus gaining for the United States as large space as that assigned to any other nation, the galleries being among the largest in the Fine Arts Buildings, and especially well located. All necessary steps will be taken to secure adequate representation of the vital work being done by the painters and sculptors of the United States to-day, and properly emphasize their artistic development and position.

the sales at Mendelssohn Hall and the house on the afternoons and evenings

THE COMING YERKES SALE.

The Yerkes house and art gallery at Fifth Avenue and 68th St., will be offered for sale on April 11 at noon, at an upset price of \$1,400,000. As already announced in the ART NEWS, the ancient and modern paintings in the Yerkes mansion will be sold by Mr. Thomas E. Kirby, of the American Art Association, at Mendelssohn Hall, on the evenings of April 5-8 inclusive, next, beginning at 8.15 o'clock each evening. The Oriental rugs, Gobelins and Flemish tapestries will be sold at Mendelssohn Hall, on Friday afternoon April 8, at 2.15 o'clock, and the furnishings, statuary, bronzes, and other artistic property will be sold at the house on the afternoons of Monday, April 11 and following days, beginning each day at 2.30 P.M. Admission to

PARIS LETTER.

Paris, Mar. 9, 1910.

The collection of M. Jean Dolent, including twenty-four pictures by Eugene Carriere, was sold last week at the Hotel Drouot. The most important work by this artist, the "Portrait de Verlaine," valued at 25,000 frs., went to M. Masson at 22,000 frs., for the Luxembourg Gallery. "Portrait de Jean Dolent et de sa fille," valued at 20,000 frs., went for 20,400 frs. to a private collector, and "Le Sculpteur," valued at 10,000 frs., to M. Georges Bernheim for 9,800 frs. "Le Portrait de l'artiste," valued at 4,000 frs., went for 6,100 frs. to M. Casier, the portrait of the artist's wife to Mm. Bernheim Jeune for 4,000 frs.; "Femme nue couchée" to M. Max Leclerc for 5,600 frs., "L'enfant à l'assiette" for the same price to Mm. Bernheim Jeune. "L'allaitement," valued at 4,000 frs., to M. Julien for 4,500 frs., "Saint Quay," valued at 800 frs., to M. Vigné, 1,000 frs., "Henriette endormie," valued at 1,200 frs., to M. de Blise, 480 frs.; "Portrait d'Enfant," valued at 2,000 frs., to M. Jacques Rouché, for that price; "La petite Jeanne vue de profil," valued at 2,000 frs., to M. G. Bernheim for 1,800 frs., and "Elise riant," valued at 4,000 frs., to M. Alfred Savoie, for 3,150 frs.; "Femme coussant," valued at 3,000 frs., to M. Caplain at 1,150 frs.; "Femme nue assise," valued at 2,500 frs., to M. G. Bernheim for 3,000 frs.; "L'accouchée," valued at 2,500 frs., to M. Cosson, at 2,500 frs.; "Tête d'Enfant," valued at 3,000 frs., to M. Max Rosenberg for 2,700 frs.; "Femme nue," valued at 4,000 frs., to M. Henry Vaquez, for 3,800 frs., and "Pot blanc et bouteille," valued at 300 frs., went to M. Vigné for 110 frs.

Through the courtesy of Messrs Knoedler and Co., I have had the pleasure of seeing two very fine Daubignys, the well-known "Le pré des Graves à Villerville," painted in 1870, and a "Marine" of 1874.

An exhibition at Messrs. Arthur Tooth and Sons, by Mme. Madeleine Lemaire, so well-known for her flower-painting, is of special interest. Madame Lemaire shows nineteen numbers of the strength and spontaneity of a masculine hand, which has always been so characteristic of her work. In the watercolors of flowers "Roses thé" is a beautiful, mellow scheme of rich, warm colors, as also is "Roses grimpantes."

M. Paul Foinet died last week. For some forty years M. Foinet conducted his business as an artist's colorman, at No. 54 Rue Notre-Dame-des-Champs, and he will live in memory in the hearts of thousands of those whose names he was a chief factor in building. It will be well remembered that not only did he give financial assistance in furnishing colors when even their ever being paid for seemed only a faint hope, but he even advanced money to pay the rent of the students, as well as for their living expenses. Neither will the many dinners in his quaint little shop be forgotten. These he gave to the "arrived," and also to those whom he so loved to have around him, for M. Foinet was in spirit and character an artist, in trade the students' banker and their most sanguine believer in the future of the students.

M. Raphaël Collin, Membre de l'Institut, is now working on a series of mural decorations for Senator W. A. Clark, of Montana, the first of which has been shipped to America.

of the sale will be exclusively by card, admitting one person, which will be issued upon written application only to the American Art Association, specifying the day or evening the card is to be used, and a charge of \$1 each will be made for these cards, the amount paid for same to be credited on the bill of every purchaser.

The paintings, Oriental rugs and carpets and tapestries will be exhibited at the American Art Galleries, No. 6 East 23d St., from Saturday, March 26 until the date of sale, inclusive. An admission fee of \$1 will be charged. The furnishings, etc., will be exhibited at the house from Thursday, April 7, until Saturday, April 9, inclusive, and admission cards will be sold at a \$1 each. There will be a sumptuous catalogue in two quarto volumes. The edition will be limited to two hundred and fifty copies of Volume One (Ancient and Modern Paintings) and one hundred and fifty copies of Volume Two (Rare Rugs, Tapestries, Statuary and Other Articles).

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

- Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission, Mondays and Tuesdays, 25 cents. Free on other days.
- Clark Gallery, 1566 Fifth Avenue—Landscapes in watercolor and pastel by Clifford Addams.
- Cottier & Co., 3 East 40th Street—Barbizon and Modern Dutch paintings.
- Durand-Ruel's, West 36th Street—Paintings by the younger Impressionists.
- Ehrich Galleries, 463 Fifth Ave.—Special exhibition of early English Art.
- Fine Arts Building, 215 West 57th Street—Spring Academy Display—Admission, 50 cents.
- Folsom Galleries, 396 Fifth Avenue—Pastels by Chas. H. Fromuth.
- P. W. French & Co., 142 Madison Avenue—Private exhibitions of tapestries from the late Chas. F. Foulke collection.
- E. Gimpel & Wildenstein, 635 Fifth Avenue—Portraits by Michael McKee.
- Hispanic Society of America, 156th Street, West of B'way.—International Medallic Art.
- Mrs. Eastman Johnson, 65 West 55th Street—Portraits of distinguished men: genre pictures by the late Eastman Johnson.
- Knoedler Galleries, 355 Fifth Avenue—Mezzotint engravings in color by S. Arlent Edwards.
- Paintings by Charles Hoffbauer.
- Portraits by Dana Pond to Mar. 26.
- Macbeth Galleries, 450 Fifth Avenue—Paintings by Chas. W. Hawthorne and H. D. Murphy.
- Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.
- Special exhibition of works by Whistler.
- Montross Gallery, 550 Fifth Avenue—Annual display of "The Ten," to open Mar. 24.
- National Arts Club, 119 East 19th Street—Paintings by Louis Mark.
- Photo-Secession Gallery, 291 Fifth Avenue—Paintings by young Americans.
- Powell Gallery, 983 Sixth Avenue—Paintings by Paul Cornoyer to Mar. 28.
- Pratt Art Club, 296 Lafayette Avenue, Brooklyn—Illustrations by Harry Townsend to Mar. 21.
- Scott & Fowles Co., 590 Fifth Avenue—Barbizon and Dutch paintings.
- Tooth Galleries, 580 Fifth Avenue—Portraits by Percy Wild to Mar. 26.

EXHIBITIONS NOW ON.

Pastels by Fromuth.

Charles Fromuth, an American artist, who studied at the Pennsylvania Academy under Thomas Eakins, but has resided some years in France, is showing at the Folsom Galleries, No. 396 Fifth Ave., some two-score pastels, produced in and around Concarneau in Brittany, France. These have been already shown in Philadelphia, and others are now on view in the Albright Gallery, Buffalo.

The artist handles his medium with rare facility, and obtains delightful tonal and color effects. He works as a rule, in a low key, and is not essentially a colorist. He has an unusual sense of the picturesque in subject and composition, draws well and his works have much sympathy and good outdoor feeling. Two winter scenes at Concarneau are especially good in quality.

Medallic Art Exhibition.

The first International Medallic Exhibition of the American Numismatic Society was opened last week in a one-story structure adjoining the new building of the American Numismatic Society at Broadway and 156 St. The exhibition hall, erected especially for the purpose, and which forms a connecting link between the Hispanic Society Museum and the permanent home of the American Numismatic Society, is due to the generosity of Mr. Archer M. Huntington, to whose further generosity and interest this first International Exhibition of Medallic Art ever held in this country, is also due. A prize of \$3,000 is offered for the design of the medal which is to symbolize the annual exhibitions of the Society.

There has been a steady growth of interest in the study and collection of medals and medallions in this country of late years, and the present exhibition gives abundant opportunity for the comparison of the work of the medalists of the present with that of those of the past, and of American and European medalists. The medals are extremely well displayed and arranged, as far as possible, with regard to nationality, and the cases, with dark backgrounds, are well lit and placed in alcoves, divided by graceful arches. The nations chiefly represented are England, France, Austria, Germany, Italy and the United States. The American medallions are, for the most part, confined to those in commemoration of official occasions, and small portraits, while the exhibits of France, Germany, Belgium and Italy abound in large portraits and plaquettes, the range of subject is very wide. Some of the best French masters represented are Charpentier, with broad reliefs, Roty, of incisive line, Chaplain, the engraver of the new gold coinage of France, and Lenoir, the portrayer of animals. The Belgian artists have a certain natural native strength in their work and prominent among them are Paul Dubois, of rugged imagination, and Ovide Yencesse, who is a sort of Millet among medalists, as he loves to portray the life and labors of the poor. The German exhibits are as characteristic as the Belgian, while Italy is also typically represented by Luigi de Feo, and England by such medalists as Alfred Drury, Henry Pegram, and Theodore Spicer Simson.

The Americans are to the fore with the work of Victor Brenner, John Flanagan, Eli Harvey, Isidore Konti, R. Tait McKenzie, Helen F. Mears, Carolyn Hall, Enid Yandell and Jeanette Scudder.

There is a case of rarely fine antique medals, lent by Mr. J. Pierpont Morgan, and which includes examples by Pisano and other Italian and French masters. Altogether the display is unusual, important, interesting and instructive.

Pictures by Clifford Addams.

Clifford Addams is showing at the Clark Gallery, 566 Fifth Avenue, a collection of works in pastel, watercolor, pencil, pen and ink, and etchings, representing scenes in England and Spain. Mr. Addams, a Philadelphian, makes his home in England, and claims the distinction of having been Whistler's only apprentice. His work is impressionistic, and he gets excellent color effects in pastel and watercolor, while his pen and ink drawings, and his etchings, are delicate and show the influence of Whistler.

In watercolors, "Fountain of Diana, Hampton Court Palace," is soft and silvery, and other scenes at Hampton Court are brilliant in color. "Blue and

Silver Chidwick Roses" shows a brilliant sky over a country road with good distance effect, and the views of Lyme Regis are all interesting. Among the pastels are "Agostina," a woman with a child in her lap, which was well received when exhibited in Philadelphia. "Lyme Regis Fisherman's Cottages," a combination of watercolor and pastel, has sunset effect, and "Circus Tent" shows the interior of a tent with light coming through at the top.

The Spanish scenes, "The Fortune Teller," "Over a Brazier," "Blind Musician," "Guitar Players' Begging Night," and "Spanish Café Scene," have brilliant color effects, and are full of life. In many of his pictures Mr. Addams combines watercolors with pastels, using the latter to accentuate outlines, with excellent effect.

Portraits by Percy Wild.

An English portraitist, Percy Wild, who studied in Antwerp and later in Paris under Benjamin Constant and Jules Lefebvre, who has painted many prominent people in England and who has resided in this country for some three years past, is showing at the galleries of A. Tooth & Sons, No. 580 Fifth Ave., some ten or twelve presentments of well-known men and women. The artist gets good likeness, draws correctly and gives to his work an atmosphere of refinement, but his color is rather hard at times and some of his portraits leave one cold. The smaller bust portraits of Mrs. Guy Alexander and Mrs. John Harvie, are exceedingly well modeled and good in color. The portrait of Mrs. D. R. Richardson is a good likeness, as is also that of Miss Viva Power. There is a profile bust portrait of Miss Violet Cook—the best work shown, charming in expression. The three-quarter-length standing portrait of Mrs. Lawson Johnson (Miss Dunlap) of New York, while it is a good likeness and the details of the dress are well painted, is too theatrical in effect. The large group of the Honorable Mrs. Flower (daughter of Gen. Higginson, Boston), and children, of Darrow Castle, Ireland, is well composed and has an effective Gainsborough background.

Followers of Matisse.

Some younger American painters, namely, G. Putnam Brinley, Arthur Beecher Carles, Arthur Dove, Lawrence Fellows, Marsden Hartley, John Marin, Alfred Maurer, Eduard Steichen, and Max Weber are holding an exhibition at the little galleries of the Photo-Secession, No. 291 Fifth Ave., to Mar. 21. It would be well for all art lovers, who wish to keep abreast with the spirit of the times and to know what are the new movements in art, to visit this little display by these young experimenters, these birdlings, who are trying their wings, which will be found weirdly interesting. It may best be called a pathological art laboratory—an exhibit, as it were, of the vivi-sectionists of modern art. Not that all the works shown can be characterized as productions of the criminal insane or sketches by students of anatomy or makers of crazy quilt designs. There are some exhibits, notably those of Alfred Maurer, John Marin and Eduard Steichen, which are sane and which, either in richness and riot of color and sunlight, or in delicacy of tone, are delightful. But there are others, such as the productions of Max Weber, which can only have proceeded from a close student of the "King in Yellow." Over this remarkable display presides and preaches in a most interesting way, the high priest Alfred Steiglitz. It is understood that certain art writers and

critics have been affected by the show, as by an emetic, and that others have refused to even mention it, but that a remnant, which came to scoff, has remained to pray.

Pictures by Dana Pond.

Fifteen oils by Dana Pond, comprising eight portraits and seven pictures of Breton peasants are on view at the Knoedler Galleries, 355 Fifth Ave., through Mar. 26. The artist's work in portraiture of recent years has brought him well to the front, and those counterfeited presentments evince increased strength and remarkable facility in the catching of likeness and the portrayal of expression. While not lacking in refinement, Mr. Pond's art is essentially virile, and his brush work is exceedingly broad and strong. His three-quarter-length standing presentment of Mrs. Clarence Wyckoff is well painted, with fine expression, and the details of the costume, and especially the furs, well rendered. Miss Helene Demorest, whom Mr. Pond has painted, standing full-length, in easy and graceful pose, and clad in a cerise-colored dress, should be proud of her portrait. The three-quarter-length seated portrait of M. Henri Loze is very broadly painted, the flesh tones perhaps a trifle hot. The right arm in the portrait of Miss Florence Qualey is stiff—a fault that can be corrected. The half-length of Miss M. Dupree, in a low color key, has charming, soft tone and good expression. The same merits appertain to the half-length of Mrs. Walter M. Scheffel, but the pose is rather strained and unnatural.

Homes of Famous Painters.

An exhibition of sixteen pictures of the homes of the "Men of 1830," by Alexis Jan Fournier, an American artist, long resident abroad, is now on at the Schaus Galleries, No. 415 Fifth Ave., and will continue there to April 16.

This exhibition is interesting and historically important. The artist has studied carefully and painted with much appreciation and fidelity, not only the well-known former homes of Diaz, Millet, Jacque, Rousseau, and the delightful little "Pere Gannes" Inn at Barbizon, but also the first Cottage of Daubigny at Anvers-sur-Oise, the home of Corot at Ville D'Avray, that of Jules Dupre at l'Isle Adam, of Honore Daumier at Valmondois, the birthplace of Millet at Gauchy, Normandy, and the home of Cazin at Outro-sur-Mer. M. Fournier is not an inspired painter, and his work is rather tight and hard, but he has reproduced the essential atmosphere and surroundings of the old French buildings, and the little provincial French towns, and his work will appeal to all admirers and lovers of the most famous landscape school that ever existed.

Mrs. Kindlund's Miniatures.

The exhibition of miniatures by Anna Belle Kindlund, at the National Arts Club, 119 East 19 St., which continues through to-morrow, consists of twenty-six portraits. Among these are charming young girls, "Ruth Schoellkopf," "Gretchen Wettlauffer," "Miss Dorris Starr," and the artist's daughter, all painted with sympathy and simplicity. The artist's mother, and "Mrs. Thomas R. Slicer," are sympathetic studies of gray-haired ladies, wherein Mrs. Kindlund has sought to interpret the spirit of the originals, rather than the presentment of age. The portrait of Madelein Dabo, the daughter of Leon Dabo, is charming with its delicate coloring, and the brilliant green dress of "Mrs. Ward Plummer" shows what the artist can do in rich color effects.

WITH THE DEALERS.

Mr. Arnold Seligmann, who came over accompanied by Mrs. Seligmann for a ten day's visit, sailed on La Provence on Thursday, for Paris.

M. Leon Levy, who has been in this country for some few months, and who returned last week from an extended journey to the larger cities of the country, sailed on La Provence for Paris, on Thursday last.

An exhibition of pictures by the younger Impressionist painters, Maura, Loiseau, Moret, Andre and D'Espagnat opened at the Durand-Ruel Galleries, No. 5 West 36 St., yesterday, to continue through Apr. 9. Notice will be made next week. This house has recently sold an important Monet from its Paris gallery to the Museum of Frankfurt-am-Main, Germany.

Following the exhibition of portraits by S. Dana Pond, at the Knoedler Galleries, No. 355 Fifth Ave., notice of which is made elsewhere, there will open on Monday next, Mar. 21, an exhibition of pictures by Charles Haffner of Paris and New York, which will last through the week, and which will be followed in turn next week by an exhibition of portraits by Miss Lois Swan, a relative of President Taft, and who recently painted a portrait of the President. The display of color prints by S. Arlent Edwards, and which is attracting deserved attention continues in the lower gallery. Notice of the purchase by this house of the old Lotos Club House on Fifth Ave., for their new galleries, will be found elsewhere.

An exhibition of recent oils by Charles W. Hawthorne and Herman Dudley Murphy, opened at the Macbeth Gallery, 450 Fifth Ave., on Thursday last, and will continue to Mar. 30. Notice will be made next week.

The annual exhibition of "The Ten" will open in the new Montross Gallery, 550 Fifth Ave., on Thursday next, Mar. 24, to continue to Apr. 16.

The coming week at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue will be devoted to preparations for and public exhibition of the La Place collection of antiques and objects of art craftsmanship. There are some twelve hundred numbers in the catalogue, including many examples of master cabinetry and metal work from various European countries that contributed to render the creations of the XV and XVIII centuries inspiring texts for succeeding generations. There are also contemporaneous replicas which are nearly as valuable and quite as beautiful as the several superlative historic pieces they exactly reproduce.

Among the tapestries to be sold is that masterpiece from the Gobelin atelier, "Jerusalem Liberata," inspired by the immortal imagery of Torquato Tasso's poem. This tapestry Mr. La Place purchased at the Marquand sale. There are also some fine tapestry covered furniture suites, and some rare porcelains, bronzes, and ormolu, crystal and silver pieces, the last including the Regal St. Hubert Epergne.

The exhibition will open on Thursday morning next, Mar. 24, and will continue through Friday and Saturday. The sale will occupy all the week, beginning Mar. 28, with sessions every afternoon. Mr. James P. Silo will conduct the auction. The sale is by order of Mr. E. J. La Place, administrator of the estate of the lamented founder of the house, whose recent death is so deplored.

M. Johnson-Brown Company, of 17 West 31st St., have arranged two scenes for the play "The Turning Point," by Preston Gibson, now on at the Hackett Theatre. These scenes, which were entirely set and arranged by the firm, are attracting much admiration, and the idea should be followed up.

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